

# ARCHIVAL OUTLOOK

November/December 2015

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**Ciao, Bella!** The Italian post-war film *Giorni d' Amore* (*Days of Love*, 1953) directed by Giuseppe De Santis tells the story of how two young peasants—Angela (played by Marina Vlady, on the cover) and Pasquale (played by Marcello Mastroianni)—get married. Craig Fansler writes about how a collection of film materials, photographs, and scripts from the career of this relatively unknown Italian director landed in Special Collections and Archives at Wake Forest University. See page 4. *Courtesy Special Collections and Archives, ZSR Library. Wake Forest University.*



## PRESIDENT'S MESSAGE

Dennis Meissner

dennis.meissner@mnhs.org

# Issues We're Facing

Greetings, colleagues and friends! In my first column two months ago, I called attention very briefly to several initiatives that were in front of SAA. In this second outing I want to dig a bit deeper into a couple issues that are particularly important at this moment, and surrounding which members have expressed a good deal of interest and concern.

**The first of these is the proposed dues increase;** a member referendum should be in midstream as you receive this issue. At the annual membership meeting in Cleveland in August, discussion concerning the plan for the dues increase brought two issues to light. The first of these was that the incremental increase that the Council had proposed for each of the seven individual dues levels, when taken as a whole, actually appeared to be somewhat regressive (as the dues schedule has been since its inception). Members in the lower tiers could end up bearing a higher percentage increase than members in the higher tiers. As a result of this observation, the Finance Committee is taking another look at the recommended increases and will be making adjustments throughout the scale to correct any regressive characteristics—even if that may mean correcting it over a period of three years.

A second dues-related appeal from the membership meeting discussion was to add an eighth dues level at the top of the existing seven individual levels. Doing so would cap level ID7 at \$90,000 (or thereabouts) and create a new, higher dues level for those earning in excess of that amount. The obvious logic is that it increases the total revenue achieved by the dues increase and increases the progressivity of the dues structure overall. Although this substantive change may not make it into the language of the dues increase referendum, the Council is in agreement that this change should happen and will introduce it as soon as practicable.

**The second big issue is the major structural change recommended for SAA component groups.** The proposal would 1) eliminate the distinction between sections and roundtables and collapse them into a single group type to be called "SAA Affinity Groups" and 2) create "Virtual Communities." The first proposed change, especially the particular rules that would govern the creation and continued existence of the Affinity Groups, again received vigorous and pointed discussion at the membership meeting. The Council discussed the member reactions immediately after

the membership meeting and decided that it was sensible to defer any further action until we could gather and consider more extensive feedback from the broad membership. As a result, the open comment period was extended from September 1 until September 15. That accumulated feedback will be discussed by the Council at our November 8–10 meeting. Following that discussion, we will either open a second member comment period (to seek reaction to a significantly revised proposal) or simply adopt a revised proposal if member comments suggest a clear alternative.

Changing the component group structure can help SAA achieve real efficiencies, can improve communication with and among members, and can provide a more effective structure for members to work together to achieve important goals. But change on this level is difficult and must be done carefully. It must be change that truly serves expressed member needs while striving to achieve its other objectives.

These two big issues in front of SAA, although they are very important, are certainly not the only significant things

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# ARCHIVAL OUTLOOK



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# interrupting the narrative of silence

## Schomburg's Oral History Project on Black LGBTQ Individuals

Miranda Mims, Schomburg Center for Research in Black Culture

Collecting oral histories can be a delicate process. Concerns about personal information made available to the public are weighed against filling voids in the historical narrative. Many black individuals who identify as lesbian, gay, bisexual, transgender, or queer (LGBTQ) closely guard their private lives. But their stories have historical significance and research value, and our approach as archivists should take into account these conflicting needs.

### Collecting Historical Narratives

The oral history project *Legend in My Living Room* helps to fill the silence in the historical narrative of black LGBTQ individuals.

The project is the result of a collaboration between the Schomburg Center for Research in Black Culture, a branch of the New York Public Library (NYPL), and SAGE Harlem, an organization dedicated to improving the lives of older LGBT adults.

Souleo Wright, project coordinator for SAGE Harlem, and Steven G. Fullwood, assistant curator of the NYPL Manuscripts, Archives, and Rare Books Division and founder of the In The Life Archives (ITLA), collected the personal narratives of thirteen LGBTQ individuals of African descent currently in their sixties, seventies, and eighties. The narratives are now a part of ITLA, which has a mission to document and preserve cultural materials produced by and about LGBTQ people of African descent and was founded

to address the lack of documentation of nonheterosexual black life in libraries and archival repositories.

The idea for *Legend in My Living Room* came about when SAGE members visited the Schomburg. While viewing programs, photographs, books, and ephemera, a SAGE member recognized himself in ITLA. Fullwood and Wright then spoke with SAGE members about historical gaps in ITLA and how to address these gaps.

The success of *Legends* is largely due to Schomburg's partnership with SAGE.

During the 1970s and 1980s, many members of the LGBTQ community were lost to AIDS and cancer, and with those losses went their personal stories. The bulk of Schomburg's ITLA material is composed of secondary resources (such as books and magazines), but there is substantial

research value in having firsthand accounts from individuals who came of age during a particular period or event. Working with an organization like SAGE, which already has strong ties with the LGBTQ community, was pivotal in connecting with those individuals who could tell their stories.

### Building Trust

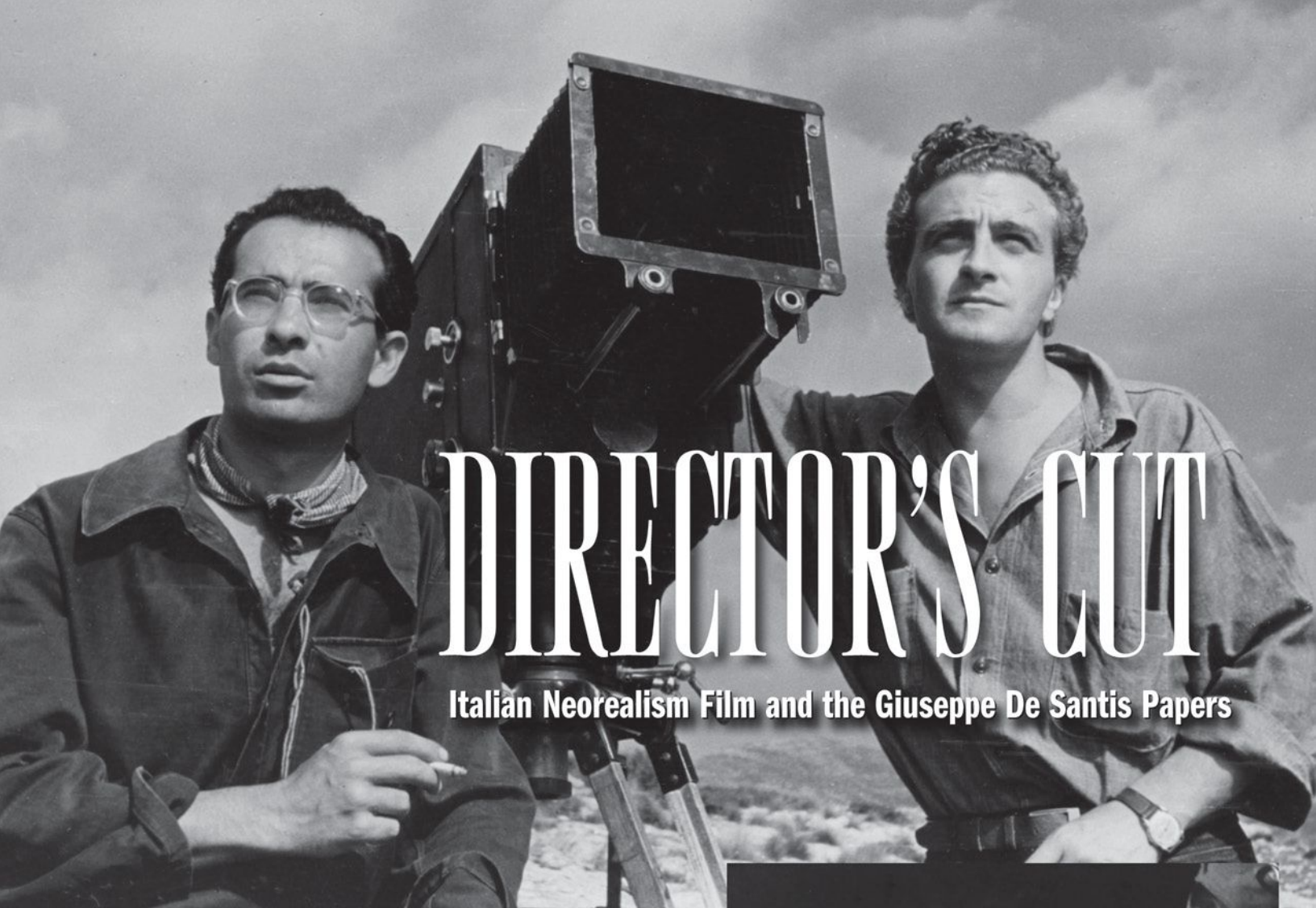
Wright and Fullwood thought the response would be enthusiastic when they first conceived the idea, but they met some resistance.

"So many of the participants suffered a lot of pain in the past around their sexual orientation that having to tell that story or revisit those memories could be traumatic," said Wright, who was new to SAGE when the project was in the beginning stages.

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*Legend in My Living Room* organizers Steven G. Fullwood (far left) and Souleo Wright (far right) with participants from SAGE Harlem. Courtesy Schomburg Center for Research in Black Culture.



# DIRECTOR'S CUT

Italian Neorealism Film and the Giuseppe De Santis Papers

Craig Fansler, Preservation Librarian, Wake Forest University

Every archives has a niche and attempts through collection development policies to build a strong body of scholarly material that strengthens their collection focus. On the other hand, archives also are gifted with unique collections outside their areas of scholarship. Although these collections are distinct from an archives' collection focus, they offer materials that add significantly to the scholarly importance of the archives. The Special Collections and Archives in the Z. Smith Reynolds Library (ZSR) of Wake Forest University acquired one of these collections: the Giuseppe De Santis Papers (<https://wakespace.lib.wfu.edu/handle/10339/27840>), a collection of film materials, photographs, and scripts from the career of a relatively unknown Italian film director. Dr. Antonio Vitti, a professor of Italian at Wake Forest University and author of *Giuseppe De Santis and Postwar Italian Cinema* (1996), engineered the

acquisition of the De Santis Papers at the ZSR Library.

## Early Life

De Santis was born in February 1917 in Fondi, a small town south of Rome. After attending boarding school, he went to the Centro Sperimentale di Cinematografia, a film school started by Mussolini, in 1935. While in film school, De Santis also wrote for the magazine *Cinema* as a film critic and columnist. His column, "Film di questi giorni" (Today's Films), which he started in 1942, became an important critique of pre-World War II Italian film.<sup>1</sup>

To develop and write about his vision for film, De Santis took inspiration and



American actor Peter Falk (second from right) in a scene from *Italiani Brava Gente* (*Attack and Retreat*, 1964), a chronicle of the unheralded and unsuccessful invasion of the Soviet Union by the Italian army during World War II. Courtesy Special Collections and Archives, ZSR Library, Wake Forest University.

guidance from his talented group of friends—young filmmakers and writers at *Cinema*, including Michelangelo Antonioni, Domenico Purificato, Mario Puccini, Carlo Lizzani, Pietro Ingrao, Francesco Pasinetti, Antonio Pietrangeli, Mario Alicata, and Luchino Visconti. De Santis and his friends spoke out against the politically charged



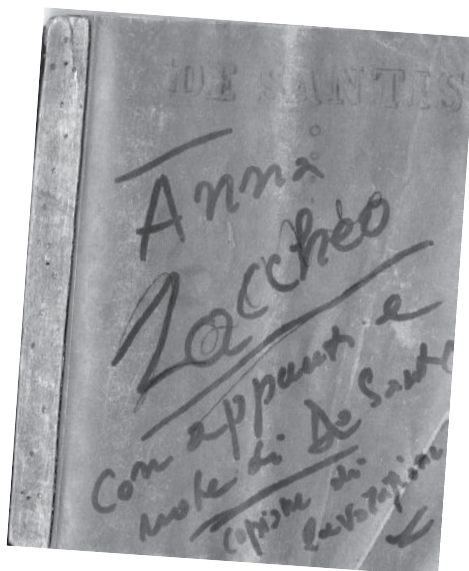
Photo left: Director Giuseppe De Santis (right) on the set of *Non C'è Pace tra Gli Ulivi* (*No Peace Under the Olive Tree*, 1950), in which a shepherd's sister is assaulted and killed while he is jailed for a crime that he did not commit. Courtesy Special Collections and Archives, ZSR Library, Wake Forest University.

films of 1940s fascist Italy and called for a more realistic approach.

In *Giuseppe De Santis and Postwar Italian Cinema*, Vitti wrote, "Through his weekly article in *Cinema*, De Santis developed a coherent and continuous dialogue whose goal was the promotion of a new type of cinema that would supersede the dominant, confining aesthetic of 1940s Italy, a cinema with a well-defined political and social goal."<sup>2</sup> This group became the founders of the Italian Neo-realism film movement and included Roberto Rossellini and Vittorio De Sica.

## Career

De Santis went on to work with a number of well-known actors and actresses, including Peter Falk, Yves Montand, Claudia Cardinale, Silvana Mangano, and Marcello Mastroianni. Much of his film work focused on the life of the Italian peasant. He directed films that depicted the need for social reform and illustrated the difficulties Italian women faced when



The script from *Un Marito per Anna Zaccheo* (*A Husband for Anna Zaccheo*), a 1953 Italian romance drama directed by Giuseppe De Santis. Courtesy Special Collections and Archives, ZSR Library, Wake Forest University.

coping with a changing culture that held on to old prejudices and stereotypes. De Santis's films portrayed well-defined social contrasts, often with good versus evil characterizations.

De Santis's success was followed by defeat: His Neorealist colleagues excluded him from filmmaking, partly due to his focus on eroticism and melodrama. "Ten films over

## Giuseppe De Santis: Filmography as Director

- 1942: *La Gatta* (*The Cat*)
- 1947: *Caccia Tragica* (*Tragic Pursuit*)—received the Prize of the Presidency of the Council of Ministers for the best Italian film at the 1947 Venice Film Festival
- 1948: *Riso Amaro* (*Bitter rice*)—nominated for an Oscar for best original story for 1950
- 1949: *Non C'è Pace tra Gli Ulivi* (*No Peace Under the Olive Tree*)
- 1952: *Roma, Ore 11* (*Rome, 11 o'clock*)
- 1953: *Un Marito per Anna Zaccheo* (*A Husband for Anna Zaccheo*)
- 1953: *Giorni d'Amore* (*Days of Love*)
- 1955: *Uomini e Lupi* (*Men and Wolves*)
- 1958: *La Strada Lunga Un Anno* (*The Road a Year Long*)—won a Golden Globe and was nominated for an Oscar for Best Foreign Film of 1958
- 1960: *La Garçonnière* (*The Love Nest*)
- 1964: *Italiani Brava Gente* (*Attack and Retreat*)
- 1972: *Un Apprezzato Professionista di Sicuro Avvenire* (*An Esteemed Professional with a Secure Future*)

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# POOLING RESOURCES

## *to Create a Useful Staff Library*

Susan Mumford, CA, Utah State Archives

Those of us who work at the Utah State Archives collect information as part of our jobs. The cubicles and offices we inhabit are bristling with piles and shelves full of useful information. It has been ten years since the Archives holdings and staff moved from a drafty records storage warehouse with temporary offices to a new, modern building.

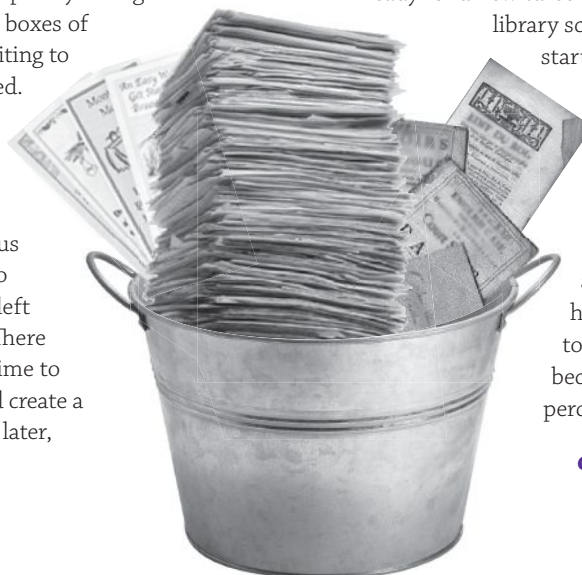
During that time there has been a proliferation, scattering, and hoarding of useful information. The problem is how to put the resources together and make sense of the collection. If these stacks and piles of information were government records, we would put them in acid-free file folders, arrange them in boxes, make a finding aid for them, and accession them to the archives. But these publications and other copyrighted materials are not records. This information has been accumulated to help us do our work.

**The Archives Building** has a large temperature and humidity-controlled central core for the storage of permanent records. The core is capable of housing 50,000 cubic feet of records—in acid-free boxes retrievable by a robotic system. Specified boxes can be delivered to the History Research Room for use within a few minutes. The Department of History and the Archives share the responsibility of staffing the research room and serving patrons. The Archives' oldest records are on paper, some dating back to Utah's territorial days when Brigham Young was both territorial governor and leader of the LDS (Mormon) Church. The administrative offices, staff offices, and meeting rooms of the building are built around the central storage core. A main function of both the staff and the building is to preserve records of enduring value. This is done by physically securing the records and by a systematic migration, microfilming, and digitization program. In a valley surrounded by the Wasatch and Oquirrh Mountain ranges with a fault line second only to the San Andreas, earthquake proofing is essential. The building is designed to survive a big one with the records intact.

### (Dis)Array of Resources

There are books on how to manage people in an organization: *The Carrot Principle*, *Crucial Conversations*, *Crucial Confrontations*, *Information Nation*, as well as another manual from 1995 called *440 Ways to Get More Out of Your Employees*. There are materials about how to have better meetings, how to run a successful volunteer program, how to manage personal finances, prepare for retirement, enroll in health care, improve health, lose weight, travel on a budget. There is a large gray box full of journal and newspaper articles our director distributed for staff members to read. There are training materials to train trainers in how to train and training materials created by staff members to train records officers across the state in records management. There are agendas and schedules for conferences that have been sponsored by the Archives or held at the Archives. There are books and articles on Utah history and technical pamphlets about preserving records in various formats.

Again, while these are not government records, they are useful only if staff members know they exist. The problem was how to bring the resources together and create a library that staff from the various sections of the Archives would find useful and even compelling. Initially, a bank of available shelves was located. It was being used as temporary storage and staging for boxes of records waiting to be processed. Moving all the books and magazines from various locations to the area, I left it at that. There would be time to catalog and create a finding aid later, I hoped.



**As Volunteer Coordinator** for the Archives, I had built a vigorous program that recruited volunteers as “history detectives” on a United Way volunteer website. I had cultivated relationships with history and library science programs at local and online universities. The program provided highly motivated volunteers and interns who were eager to learn the principles and practices of archiving. At first, staff members were reluctant to take time from their own projects to teach and mentor volunteers. However, for several years now, at an annual awards event in December, we have presented our director with a symbolic check of more than \$100,000 in the equivalent value of volunteer hours. The benefits of working with volunteers is evident. Staff members are willing to make the effort to mentor interns and instruct volunteers for the rewards of the experience and the extra help they provide.

### Tackling the Assignment

Nova Dubovik came to the Archives as an intern working on an MLS degree from San Jose State University. She and her family had lived in various places around the world on military assignments. She had worked at the air force base library in Aviano, Italy, after her retirement from the service. Retired as a Senior Master Structural Aircraft Craftsman after 23 years, she was ready for a new career. For many of us, a

library science degree is the start of a new career after a successful career in another field. I claimed Dubovik for the library project as soon as I met her. Although at first staff members had been reluctant to take on volunteers because of the time they perceived it would take

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# COLD WAR INTRIGUE

Lesley Parilla, Smithsonian Libraries

Routine can yield intrigue. At the Smithsonian Institution Archives, in specific circumstances, we describe materials at the folder level. One such circumstance is when we are working with field books—primary source documents

that describe the events leading up to and including the collection of specimens or observations during field research. With such a dynamic and wide range of content, the Archives and Natural History Museum began the Field Book Project five years ago

to systematically catalog at the item level field books found in the archives and natural history departments. Given the quantity of materials the archives processes each year, this might seem surprising. However, as many archivists discover, some materials

need more description than others.

## A Paleontologist's Records

While cataloging our latest collection from paleontologist William A. Oliver, I came upon a surprise. Of 7,500 materials, we have almost nothing documenting Eastern European nations—countries like Poland, Czech Republic (or Czechoslovakia), and Russia. Oliver's collection, however, is a rare gem: It documents field work in Poland, Russia, and other nations during the 1960s and 1970s, arguably some of the most challenging times to collect in Eastern Europe.

In general, our field books document specimens from everywhere but Europe. European cultural



Fossil hunters circa 1960s. Courtesy Smithsonian Institution Archives Acc. 11-060, National Museum of Natural History, Department of Paleobiology, Curatorial Correspondence and Memoranda, 1949-2005, Box 5, Folder 33. Image SIA 2016-000430.



institutions are well known for their documentation of local natural history. In fact, when researchers describe travel to Europe in their field books, they write about visits to museums to study specimen collections. The National Museum of Natural History (NMNH)'s collections and its field books tend to focus on specimens from Asia, the Americas, and Africa. That being said, we still have numerous volumes from Western Europe: seventy-two from France, fifty-eight from England, and twelve from Italy. We had none for several Eastern European nations until Oliver's collection.

## Intrigue

Sometimes an absence of something can be as informative as the presence of material. I found this to be true, as I began to ask reference staff and our institution historian for background. Our historian informed me that, as one would expect, scientists went to Eastern Europe, but two factors affected the frequency: NMNH didn't focus on collecting in Europe, and there were significant

concerns about travel complications (once scientists got there, would they be able to come back?).

Several factors made Oliver's materials even more intriguing. He visited several nations in the Eastern Block, referred to meetings in the area, and his family accompanied him. It made me wonder: Was the travel for diplomatic purposes? Did it spring from a personal relationship with an Eastern European colleague? Oliver's entries are succinct and offer limited clues, so I started digging in the Smithsonian's archives and online for publications that might shed light on this period of his life.

## Context

I found two wonderful resources that gave me more insight into Oliver. In 2006, Smithsonian Institution Archives accessioned Oliver's materials as part of a collection of U.S. Geological Survey correspondence and photographs. The last box is organized by country, which corresponds with the locations in the field

notes. I also found an article in *Palaeoworld* written by two of Oliver's colleagues, one of whom was Polish paleontologist Jerzy Fedorowski.

The article gives some insight into Oliver's work and his generous nature in regard to supporting others in his field:

Fedorowski profited from his kindness in exchanging *Acta Palaeontologica Polonica* for journals, the *Journal of Paleontology* and *Paleobiology*. Moreover, [Oliver's] recommendation was a main factor for his receiving a year-long postdoctoral Smithsonian Institution award that opened the door for him (Fedorowski) to the 'western' international community of coral students and many other paleontologists at a time of isolation for east European scientists.

Though we describe these materials at the item level, they would make little sense without the context provided by collection and creator records made possible through EAD and EAC-CPF. Scientific work, like much of life, is affected and shaped by personal and professional relationships—connections that archives are uniquely equipped to record. ■



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# Call for Volunteers to Serve on SAA-Appointed Groups



Nancy Y. McGovern, Massachusetts Institute of Technology and  
SAA Vice President/President-Elect

As a growing professional association that is inspired and fueled by members who contribute their time and energy, SAA relies on you to respond to this annual call for volunteers. If you haven't volunteered before, or you have and are looking for a new opportunity, here's your chance. Here's a brief review of the process and possibilities—presented with the hope that we'll hear from you.

## Appointments Committee

You may already know that a primary role of the SAA vice president is to make appointments that will take effect at the next Annual Meeting. Below you will see a list of volunteer opportunities reflecting the current set of vacancies in SAA-appointed groups as of August 2016. It has become the norm for the vice president to establish an Appointments Committee to coordinate the process of recommending candidates for each vacancy. I am very fortunate that the following individuals have agreed to serve on the 2016 Appointments Committee: Brad Westbrook (ArchivesSpace), who will chair the group, and Robin Chandler (University of California, Santa Cruz), Brenda Gunn (The University of Texas at Austin), and Petrina Jackson (University of Virginia).

## Appointments Process

You may be wondering how appointments work. The process is intended to be transparent and open to all, so here is a brief review: The Committee solicits volunteers from the membership via a web form (see [www2.archivists.org/membership/volunteer](http://www2.archivists.org/membership/volunteer)). After the deadline for volunteers passes, the Committee receives nominations, based on the volunteer pool, from current leaders to fill vacancies on appointed groups. The Committee then has the daunting task of reviewing the full list of vacancies and volunteers, working hard to address the needs of each group. It is SAA's long-standing policy to make appointments that reflect the diversity of our membership, from years in the profession to race, ethnicity, gender, repository type, and geographic location. It is my responsibility and privilege to make all final appointment decisions.

It would be most productive for you to identify on the list below one or two groups in which you are particularly interested, rather than volunteering for everything on the list (just in case that sounds tempting). Look for a group that plays to your strengths and/or aligns with your passions and interests. The objective is to

include as many people as possible, so an individual may be elected or appointed to only one position at a time. In addition, those appointed may not be reappointed to a second term unless their participation is essential to complete a specific assignment or because their particular expertise is required.

If there are more volunteers than positions available and you aren't selected for one of your picks this time, you have many other ways to get involved in SAA. You can volunteer to help with your favorite roundtable or section, organize a session proposal for the Annual Meeting, or become more familiar with SAA initiatives by attending a meeting of a committee, board, working group, or the Council. You should know that all SAA group meetings are open to all members, and visitors are welcome.

Please do take a look at the list of opportunities—there's a wide range of possibilities and you'll find information about all of the groups on the SAA website ([www.archivists.org](http://www.archivists.org))—and then volunteer. Encourage friends and colleagues to volunteer, too. Look forward to working with you! ■

# Appointments Available in 2016-2017

The following groups will have vacancies (number of vacancies indicated in parentheses) beginning in August 2016. For descriptions of the groups, see <http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/committees/LeaderList.html>. To volunteer to serve, visit [www2.archivists.org/membership/volunteer](http://www2.archivists.org/membership/volunteer).

**Application deadline: January 20, 2016**

*The American Archivist* Editorial Board (4)

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Diversity Award Subcommittee (1)

Emerging Leader Award Subcommittee (1)

Josephine Forman Scholarship Subcommittee (1)

F. Gerald Ham and Elsie Ham Scholarship Subcommittee (1, must be an SAA Fellow)

Philip M. Hamer and Elizabeth Hamer Kegan Award Subcommittee (1)

Oliver Wendell Holmes Travel Award Subcommittee (1)

J. Franklin Jameson Archival Advocacy Award Subcommittee (1)

Sister M. Claude Lane, OP, Memorial Award Subcommittee (1)

Waldo Gifford Leland Award Subcommittee (1)

Mosaic Scholarship Subcommittee (2)

Theodore Calvin Pease Award Subcommittee (1)

Donald Peterson Student Scholarship Award Subcommittee (1)

Harold T. Pinkett Minority Student Award Subcommittee (1, one-year appointment)

Fellows' Ernst Posner Award Subcommittee (1, must be an SAA Fellow)

Preservation Publication Award Subcommittee (1)

Spotlight Award Subcommittee (1)

Committee on Advocacy and Public Policy (4)

Committee on Education (5)

Digital Archives Specialist (DAS) Subcommittee (3)

Committee on Ethics and Professional Conduct (1)

Committee on Public Awareness (4)

Diversity Committee (3)

Finance Committee (1)

2017 Host Committee (Portland, Oregon) (10)

Membership Committee (3)

2017 Program Committee (Portland, Oregon) (10)

Publications Board (3)

Standards Committee (4)

Technical Subcommittee on *Describing Archives: A Content Standard* (TS-DACS) (2)

SAA/ALA/AAM Joint Committee on Archives, Libraries, and Museums (aka CALM) (2)

Representative to ALA Committee on Cataloging: Description and Access and MARC Advisory Committee (1)

Representative to International Council on Archives Experts Group on Archival Description (1)

Representative to National Historical Publications and Records Commission (NHPRC) (1)

Representative to National Information Standards Organization (NISO) (1)

Premiering in 2016

# A&D CERTIFICATE PROGRAM

Jennifer Pelose, Harvard University Archives and Chair, SAA Education Committee  
and Solveig De Sutter, SAA Education Director

SAA's Committee on Education is developing an Archival Arrangement and Description Certificate Program—A&D for short—to help archivists ensure that their skills and knowledge are current and to give them the opportunity to engage in learning experiences throughout their careers.

This program, which will debut in 2016, “should not be considered a substitute for graduate education, but ideally, a supplement that builds upon a foundation already laid by LIS programs, and a path toward specialization. ‘Continuing education’ aims to close the gap in the knowledge base of LIS practitioners that cannot be filled satisfactorily by formal education programs or on-the-job training alone.”<sup>1</sup>

The A&D track will allow archivists to immerse themselves in a single topic—a benefit at a time when the field is changing so quickly. This approach provides archivists with extended descriptive training to expand the skill sets they gained in graduate school, and it also can facilitate career shifts within the archival field (for example, moving from public services to processing/cataloging).

Prospective students can assess their needs against the general goals of four tiers:

- Foundational
- Tactical and Strategic
- Tools and Services
- Transformational

The curriculum accounts for horizontal and vertical transfers of knowledge through a structure of tracks and tiers. Foundational courses introduce the basics and subsequent courses build on those lessons through specialized, advanced courses that address tactics and tools that are useful for arrangement and description and management, organization, and preservation techniques.

The curriculum provides an integrated, programmatic framework for archivists at various levels within their institutions whose work includes arrangement and description.

## Core Competencies of the A&D Curriculum

The curriculum is designed to award successful students (i.e., those who pass

a course-specific exam in each of the following areas of core competencies) with an Arrangement and Description Certificate of Completion. These students have gained competency in:

1. **ARRANGEMENT:** Understand the process of organizing materials with respect to their provenance and original order to protect their context and facilitate access.
2. **DESCRIPTION:** Analyze and describe the attributes of a record or record collection to facilitate identification, management, and understanding of the work.
3. **DESCRIPTIVE STANDARDS:** Apply rules and practices that codify the information used to represent archival materials in discovery tools according to published structural guidelines.
4. **MANAGEMENT:** Demonstrate ability to manage physical and intellectual control over archival materials.
5. **DISCOVERY:** Create tools to facilitate access and disseminate descriptive records of archival materials.
6. **ETHICS:** Convey transparency of actions taken during arrangement and description and respect privacy, confidentiality, and cultural sensitivity of archival materials.
7. **RISK MANAGEMENT:** Analyze threats and implement measures to minimize ethical and institutional risks.



## 2016 Awards Competition *In Search of Excellence!*

Do you know of an individual or organization that has made an outstanding contribution to the archives profession? Or promoted greater public awareness of archives? Have you published a groundbreaking book, written an outstanding article, or developed an innovative finding aid? Do you need financial assistance to attend graduate school or a professional conference? Learn more about SAA's 20 different awards at [www.archivists.org/recognition](http://www.archivists.org/recognition).

## Who Should Take A&D Courses?

Anyone can take A&D courses! For instance:

- SAA members and other archivists, including managers, administrators, and professionals who work with records or other archival materials in large or small organizations with staff or by themselves.



- Librarians, legal staff, and records managers who have responsibility for records or other archival materials.
- Employers who want to ensure that their staff has the knowledge and training to successfully arrange and describe institutional records using appropriate descriptive standards; implement appropriate risk management strategies; and manage the overall process with full awareness of ethical considerations.
- Members of the Academy of Certified Archivists and regional associations.
- Students and SAA student chapters.

## How Is a Certificate Earned?

Participants working toward a certificate must take and pass two Foundational courses; one course from the available Privacy and Confidentiality courses, one Tactical and Strategic course, and one course in both the Tools and Services and Transformational tiers.

More knowledgeable students can elect to test out of the Foundational courses.

The A&D Certificate is valid for five years, and certificate holders can elect to renew the certificate by successfully completing courses and exams from the Foundational (if new), Tactical and Strategic, Tools and Services, and Transformational course tiers. Renewal of the certificate is strongly recommended to stay current with standards, legal issues, and best practices.

## What About DAS Certificate Holders?

SAA's Digital Archives Specialist (DAS) Certificate program includes a track of courses in three of the tiers that address Arrangement and Description. If you've taken these DAS courses and passed the exams, they can then be applied to the A&D Certificate.

\* \* \*

More to come—stay tuned for details! ■

### Note

<sup>1</sup> Karen F. Gracy, Jean Ann Croft, "Quo Vadis, Preservation Education? A Study of Current Trends and Future Needs in Continuing Education Programs," *ALCTS* 51:2 (2007), <http://journals.ala.org/lrts/article/view/5290/6446>.

## "Certificate" versus "Certification"

Certificate programs are *not* the same as certification.

According to the National Organization for Competency Assurance, a **certificate program** is a training program on a specialized topic for which participants receive a certificate after completing courses with specific focus and passing an assessment instrument. The certificate results from an educational process and is different than a degree-granting program. Certificate programs are incentive programs to work toward a tangible goal in an organized way within a designated time frame.<sup>1</sup>

**Certification** is the process by which an entity grants recognition and use of a credential to an individual after verifying that s/he has met predetermined and standardized criteria. Certification results from an assessment process and indicates mastery/competency measured against a set of standards, and typically results in a designation.<sup>2</sup>

Research conducted at the University of California, Los Angeles, on hiring managers' perceptions of postsecondary certificate programs found that hiring managers:

- View certificate programs favorably when listed on an applicant's resume in addition to a relevant degree and experience.
- Consider the reputation of the certificate program provider as part of the value of the certificate.
- Acknowledge that many disciplines (e.g., information systems programming, accounting) have well-recognized, industry-specific certificate programs.
- Believe completion of a certificate program indicates an applicant's willingness to stay current in the field or, as one manager said, "a person who will go the extra mile."<sup>3</sup>

Professional organizations like SAA not only should provide high-quality continuing education to their members and others, but should package this education in a way that is equally attractive to potential employers.

The A&D track/certificate program provides a credential to archivists wishing to expand their descriptive skills and advance professionally. The certificate is a benchmark for achievement in archival description, a part of the field that requires continuous updates of skills and knowledge of standards.

A survey completed in November 2014 by holders of SAA's Digital Archives Specialist (DAS) Certificate, as well as other communication, indicate that completing the requirements of the program and receiving the certificate often result in an increase in salary and promotion. There is every reason to expect that an A&D Certificate will give candidates a leg up in the competitive processing/cataloging job market. ■

### Notes

<sup>1</sup> Excerpted from the National Organization for Competency Assurance (NOCA), *Guide to Understanding Credentialing Concepts* ([www.cvacert.org/documents/CredentialingConcepts-NOCA.pdf](http://www.cvacert.org/documents/CredentialingConcepts-NOCA.pdf)).

<sup>2</sup> *Ibid.*

<sup>3</sup> Excerpted from "Value of Certificates" by Cathy Sandeen, Dean of UCLA Extension (<https://cathysandeen.wordpress.com/2012/09/24/value-of-certificates-by-dean-cathy-sandeen/>).



## FROM THE ARCHIVIST OF THE UNITED STATES

**David S. Ferriero**

National Archives and Records Administration  
david.ferriero@nara.gov

# NARA Joins in Honoring Veterans

When Doug Swanson, the visitor services manager for the National Archives Museum, saw a group of veterans getting a special tour one morning last spring, he was curious.

"The vast majority of the folks taking the tour were elderly men in wheelchairs and dressed alike with hats saying WWII Veteran," Doug recalls. "I asked if they were an Honor Flight and was told they were.

"That got me thinking . . . why don't we see these Honor Flights visiting the National Archives on a regular basis? They take an oath to 'preserve, protect, and defend the Constitution' when they enter the armed services and I'm sure many of them have never had the chance to view the document they were fighting to protect."

Doug followed up and got in touch with the Honor Flight Network folks to ask if they would be interested in making the Archives a regular part of the Washington tour for Honor Flight veterans. They were.

\* \* \*

Veterans and their families are our biggest group of customers, since we hold their military files in our National Personnel Records Center in St. Louis. Whenever a veteran needs a document from his or her file, we can get it to them quickly. We also hold unit records and other military documents dating to the Revolutionary War.

Hundreds of World War II veterans are dying every day, and some of those who are still with us are fortunate to get aboard an Honor Flight to Washington, D.C. Each one

has a volunteer or family member to serve as an escort and, if necessary (as it so often is), push a wheelchair.

The National Archives recently hosted its third Honor Flight. The veteran contingent included 33 from World War II, 54 from the Korean War, and two from the Vietnam War—all of them from Minnesota and the Dakotas.

One of them, Milton Arneson, 87, of Moorhead, Minnesota, is a veteran of World War II as well as Korea and Vietnam. He was a pilot-in-training in World War II, then an Air Force pilot in Korea and Vietnam.

### Veterans see the documents that created the way of life they defended.

One of his favorite stories is about the time he brought U.S. troops in Korea a shipment of white socks, Hershey bars and flea powder—"and none of them wanted anything but the flea powder!" he laughed.

Another visitor was John Fiandaca, 89, also of Moorhead. Just after the war in Europe ended, he was assigned to the Munich Central Collection Point. There, he worked with the Monuments Men in picking up and delivering recovered art looted by the Nazis whose owners were being located.

\* \* \*

Honor flight Network is a nonprofit organization created solely to honor

America's veterans for all their sacrifices. They transport our heroes to Washington, D.C., to visit and reflect at their respective memorials.

Top priority goes to the senior veterans—World War II survivors, along with other veterans who may be terminally ill.

Honor flights originating east of the Mississippi River bring veterans for a one-day tour. Flights from west of the Mississippi provide an overnight stay since it takes longer for the round trip.

They originate from hubs all around the country, and Doug has already been in touch with and reserved tour dates for hubs in Texas, Utah, California, and Arizona.

I was honored to spend about an hour with these veterans in the Rotunda of our building in downtown Washington as they viewed the Declaration of Independence, the Constitution, and the Bill of Rights. This group of veterans also got to see the Japanese Instrument of Surrender, which was the "featured document" at the time of their visit.

Now, thanks to Honor Flights, many more veterans will be able to visit Washington, albeit briefly, and see these Charters of Freedom. And as a veteran myself, I want to thank those who make these flights possible.

They offer veterans the chance to see the memorials to the war or wars they fought in. Now they allow veterans to see the documents that created the way of life they defended. ■



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# *The* ARCHIVAL ADVANTAGE

New Publication from OCLC Research

Jackie Dooley, OCLC Research

We archivists know that our professional expertise is varied and complex, and those among us who manage born-digital archival materials recognize that our “traditional” skill set provides a strong foundation for our work. Our expertise is equally applicable in a variety of digital library contexts in which “unique,” “unpublished” born-digital content<sup>1</sup> is being managed by librarians or technologists rather than under the purview of the archives. This is the thesis of *The Archival Advantage: Integrating Archival Expertise into Management of Born-digital Library Materials* (see [oclc.org/archadv](http://oclc.org/archadv)), published by OCLC Research in July 2015.

Many archives are administratively situated in libraries. In that context, the skills and expertise of archivists may not be well understood, perhaps in part because the relevance is limited in the context of traditional published bibliographic materials. But in the digital world, everything has changed, and new commonalities have emerged.

## Who Should Read this Publication?

The primary audience for *The Archival Advantage* consists of the many specialists who play a role in libraries’ digital initiatives, including:

- managers who set the vision, direction, and budget;
- information technology staff who manage digital repositories, hardware and software, websites, and security;
- data curation experts;
- digital preservationists;
- metadata librarians; and
- liaison librarians who have close relationships with researchers and other users.

Some of these actors have expertise that overlaps with ours but are unaware of the implications of archival practice.

Why is this the primary audience? These are the colleagues who may not yet realize the role we can play in adding value to their digital work. It will often fall to us to deliver the message, however, which makes archivists an essential secondary audience. This includes those who are not yet working with born-digital archival materials: you need not be conversant with digital archives concepts and practices to articulate the applicability of our skills and knowledge.

It can be challenging to explain how archival concepts pertain in the broader library context, so the essay may be useful in several respects:

- Consider drawing from the explanations of ten areas of archival expertise when talking with library colleagues involved in digital initiatives. The descriptions focus on archival practice in general, not the digital context specifically.
- Each description is followed by sample questions that might arise in the course of acquiring or managing born-digital library content. Most of the questions, if stated differently, could be equally relevant in the analog context and so may provide food for thought in thinking through the applicability of our “analog” skills to digital circumstances. Some of the questions may sound simple to an archivist’s ears, but the depth of knowledge that can come into play in answering them is profound. On the other hand, some may strike you as unanswerable based on your current understanding of things digital, but I’m willing to bet that you would know how to analyze the issues and contribute to determining the answer.
- Three examples of born-digital materials that often are managed without the involvement of archivists—but that would benefit from our insights—help contextualize the core argument: websites, research data, and email.

## Ten Areas of Archival Expertise

Here are the ten areas of archival expertise addressed in the paper:<sup>2</sup>

1. Ownership
2. Donor relations
3. Intellectual property
4. Appraisal
5. Context of creation and use
6. Authenticity
7. Restrictions on access and use
8. Transfer of ownership
9. Permanence
10. Collection-level metadata

And here are a few of the sample questions for which archivists could help library colleagues arrive at the best answers:

- What does “ownership” mean when it’s so easy to make identical copies of digital files?
- Are academic researchers the owners of the experimental data that they produce?
- May the donor take a tax deduction for a digital donation?
- What is the duration of copyright for an undated website?
- What sort of contextual information is needed for a website?
- Are the copies that we make for digital processing and preservation considered authentic?
- May university officials restrict access to their digital correspondence?
- How can we preserve content that was created using obsolete hardware, software, and file formats?

## Make Yourself a Player

As we move forward, some archivists already are promoting their expertise working with unique materials of all types to assist their librarian colleagues. In the months since *The Archival Advantage* was published, for example, I’ve heard about several cases in

Continued on page 22 >

# On Our "Terms"

## Building the *Dictionary of Archives Terminology*

Rosemary Pleva Flynn, University of North Dakota and SAA Dictionary Working Group Chair

Since launching "Word of the Week" in July 2014, the Dictionary Working Group has been busily writing new entries, revising existing ones from the 2005 *Glossary*, and reading as much of the archival literature—books, journals, web resources—as we can get our hands on. The goal, of course, is to compile and build the new *Dictionary of Archives Terminology* (DAT). Your role is important in helping us build this profession-wide resource.

We are grateful for your weekly feedback on Word of the Week terms and proposed definitions as well as the suggestions received from attendees at the *ARCHIVES 2015* conference in Cleveland in August. Keep those stories coming about how you look forward to receiving Word of the Week and sharing it with colleagues. For example, college students have told us how much the terms and definitions—like *virtual reunification*, *replevin*, *folksonomy*, and *post-custodial*—have helped their studies. Other SAA members who are more established in their careers have shared that the links provided to the cited articles have reconnected them with the literature.

Your feedback and suggestions help us refine the format and define the profession in very direct ways, such as:

- Incorporating illustrations as appropriate, a feature that we planned as an enhancement down the road (see the entries for *Bertillon card* and *Woodruff file*).
- Finding additional citations for difficult-to-define terminology based on your knowledge of archival literature.
- Proposing new terms, which helps us know what's important to you (e.g., *virtual reunification* and *bastardy bond*).

Word of the Week now has more than 1,100 subscribers and it's growing! If you are not subscribed to Word of the Week, then you're missing out on an excellent professional resource. To sign up as well as see the twenty most recent entries, go to [archivists.org/word-of-the-week](http://archivists.org/word-of-the-week).

### What's Up with the *Dictionary of Archives Terminology*?

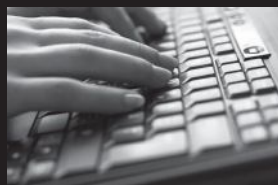
The Dictionary Working Group has researched dictionary software that would enable collaborative editing as well as provide a more robust interface for users. We are working with SAA staff to implement a solution and hope to have something in place by 2016. This would allow us to migrate content from the existing *Glossary*, make extensive updates with relative ease, and add all the new terminology and features from Word of the Week.

In the meantime, please keep sending feedback on Word of the Week terms and definitions. And please keep reading the professional literature. You can suggest new terms at [archivists.org/dictionary/suggest-a-term](http://archivists.org/dictionary/suggest-a-term). Citations demonstrating word usage in the literature are extremely important. The Dictionary Working Group appreciates everything you send.

### Tell Us: What's Your Word?

SAA President Dennis Meissner and Immediate Past President Kathleen Roe celebrate how "Archives Change Lives" (check out the fabulous video at <https://www.youtube.com/watch?t=4&v=HXI5G9ptXxo>).

The Dictionary Working Group would like to know how your interaction with the archival lexicon has changed/enhanced/enriched your professional life. Send your reply to [dictionary@archivists.org](mailto:dictionary@archivists.org). ■



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# SHAPING LEADERS

## The ARL/SAA Mosaic Program Leadership Forum

Sarah McGee, Association of Research Libraries

Leadership in the archives profession, increasing diversity in the field, and involvement in professional organizations was the focus of the second annual Mosaic Leadership Forum on August 18, 2015, during the SAA Annual Meeting in Cleveland. The event also included a practical session on job interview techniques and strategies for transitioning into the professional archives workforce. The 2014–2016 Association of Research Libraries (ARL)/SAA Mosaic Program fellows—Micha Broadnax, Joanna Chen Cham, Adriana Flores, Harvey Long, and Sara Powell—participated in the daylong forum. Also participating this year was Rachel E. Winston, one of the two 2015 winners of the Harold T. Pinkett Minority Student Award, which SAA presents to graduate students of color who, through scholastic and personal achievement, manifest an interest in becoming professional archivists and active members of SAA.

Fellows were met with opportunities to interact and network with advanced professionals who have taken on a variety of roles within their organizations, as well as opportunities to further build community as a cohort.

"The entire experience really highlighted the importance of building a support network and providing areas for professional growth for students and new archivists," said Rose L. Chou, Mosaic Program Advisory Group member and moderator of this year's forum. "It was rewarding to see how our work throughout the year came together to support this group of highly insightful and ambitious students."

Pam Hackbart-Dean, director of the Special Collections Research Center at Southern Illinois University, was a panelist for the mock interview session. "It was a pleasure meeting and working with our profession's forthcoming leaders," said Hackbart-Dean,

who is also a member of the SAA Council. "The Mosaic Fellows are bright, perceptive, and ambitious. I look forward to seeing what the future holds for each one of them—it seems quite bright to me."

Funded by a generous grant from the Institute of Museum and Library Services (IMLS), the goal of the ARL/SAA Mosaic Program is to recruit students from traditionally underrepresented racial and ethnic minority groups who are committed to the archives and special collections profession and to advancing diversity concerns within the field. The agenda for this year's forum (<http://www.arl.org/storage/documents/arl-saa-mosaic-forum-agenda-8-18-2015.pdf>) and more information about the ARL/SAA Mosaic Program can be found on the ARL website at <http://www.arl.org/leadership-recruitment/diversity-recruitment/arl-saa-mosaic-scholarship-program>. ■

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# Call for Student Paper and Poster Presentations

The 2016 Student Program Subcommittee is accepting proposals for two special sessions dedicated to student scholarship during the CoSA/SAA Joint Annual Meeting in Atlanta, Georgia, July 31–August 5, 2016. Work from both master's and doctoral students will be considered.

## Graduate Student Paper Session

The work of three current archives students will be selected for presentation during a traditional open-session format. Each speaker will be allotted fifteen minutes to present a paper. Thirty minutes will be reserved for audience questions and discussion. Proposals may relate to the student's applied or theoretical research as well as research pertinent to the profession. Participant selection will be based on the quality of proposals submitted. Presenters and paper titles will be listed in the official programs.

## Graduate Student Poster Session

The 16th annual Graduate Student Poster Session will showcase the work of both individual students and SAA Student Chapters.

**Individual posters** may describe applied or theoretical research that is completed or underway; discuss interesting collections with which students have worked; or report on archives and records projects in which students have participated (e.g., development of finding aids, public outreach, database construction, etc.). Submissions should focus on research or activity conducted within the previous academic year (Fall 2015 to Summer 2016). Poster dimensions: 32 inches by 40 inches (may read vertically or horizontally).

**Student chapter posters** may describe chapter activities, events, and/or other involvement with the archives and records professions. A single representative should coordinate the submission of each Student Chapter proposal. Poster dimensions: 32 inches by 40 inches (may read vertically or horizontally).

## Submission Instructions and Deadlines

To submit a paper or poster proposal, please complete the proposal form at <http://www2.archivists.org/am2016> no later than **February 3, 2016**. (Proposals received after this date will not be considered.) Emailed submissions or submissions in any other format will not be accepted.

CoSA and SAA encourages broad participation in the Joint Annual Meeting. Presenters are limited to participating in one session. Presenters include speakers, session chairs, commentators, and poster presenters. Please alert the 2016 Student Program Subcommittee if you have agreed to participate in another accepted proposal.

**Student paper and poster presenters must register and secure institutional or personal funding to attend the Joint Annual Meeting.**

Unfortunately CoSA and SAA are not able to provide complimentary registration to student presenters from the United States and Canada.

## Proposals are due on February 3, 2016.

Proposals received after this date will not be considered. If you have any questions, please contact [studentsessions@archivists.org](mailto:studentsessions@archivists.org).



Maria R. Estorino  
Dooling



Helen Wong Smith



Joe Anderson



Brianne Downing



Felicia Owens



Jeanette Spears

**Maria R. Estorino Dooling** has joined the HistoryMiami Museum's senior leadership team as the new vice president of museum collections. Estorino Dooling comes to the museum with more than fourteen years of experience in collections management and programming.

**Helen Wong Smith** was appointed executive director of the Kaua'i Historical Society in August 2015. Previous positions include Pacific Island Network archivist for the National Park Service and Hawaiian Collection librarian at the University of Hawai'i at Hilo.

SAA Fellow **Joe Anderson**, director of the Niels Bohr Library and Archives (NBL&A) and associate director of the Center for History of Physics at the American Institute of Physics (AIP), retired November 30. His position was endowed as the R. Joseph Anderson Directorship of NBL&A in 2013. He joined AIP in 1993 after working at the State Historical Society of Wisconsin, Yale University, and the Balch Institute for Ethnic Studies in Philadelphia. Since 1998, AIP's Grants to Archives program has funded processing of physics/allied science collections at repositories worldwide. NBL&A is recognized internationally as an innovative leader in the archives of modern science and continues to forge relationships between the physics,

archives, and history communities to insure that the history of modern science is preserved and made known. Anderson has published in *The American Archivist*, *Isis*, and other venues and has served SAA and international archival organizations throughout his career.

### New SAA Staffers . . .

**Brianne Downing** is the new Education Program Coordinator. A native of Washington state, Brianne has called Chicago home for the past five years. After seven years as an editor for various print publications and websites, Brianne is excited to let her marketing and people skills shine in planning and coordinating workshops and courses for SAA. A fan of high-fives, ice cream, and YouTube videos of tiny baked goods, Brianne's claim to fame is her multiple cross-country bike trips—check out her map at [bit.ly/briannebikes](http://bit.ly/briannebikes).

**Felicia Owens** is the new Governance Program Coordinator. A 2015 graduate of Coe College (Cedar Rapids, IA), she is happy to be back home in Chicagoland putting to use her Communication Studies major and event planning experience for SAA. Felicia looks forward to serving the Council and other SAA groups, as well as fostering a stronger connection with student chapters and further developing the Leadership

Orientation. More importantly, she takes seriously her responsibilities as resident Millennial on staff. In her free time, Felicia enjoys reading, writing, traveling, and cooking.

### . . . and Adieu to a Longtime Staffer

For two decades **Jeanette Spears** was the "voice" of SAA. Chances were that if you telephoned the office, Jeanette's cheery voice greeted you. She joined the staff in 1995, after twenty-three years with the American Hospital Association. Jeanette initially served as the receptionist and provided support to the membership program. She then became a service center representative and processed memberships, conference registrations, and book orders. During the SAA Annual Meetings you could find Jeanette running the Career Center and assisting with various events. "I loved every single day I worked at SAA," Jeanette shared with her colleagues during a luncheon in her honor. On October 30, 2015—twenty years to the day she was hired at SAA—Jeanette retired. She plans to spend her free time with family, especially her grandchildren, and traveling around the country to visit friends. Her contributions to SAA were many, but most of all we will miss her infectious smile and impeccable sense of style.

## IN MEMORIAM



**Sister M. Dorothy Neuhofer, OSB**, 84, passed away October 14, 2015. A member of the Benedictine Sisters of Florida since 1949, she most recently served as the university archivist and special collections librarian at the Daniel J. Cannon Memorial Library, and she held the rank of full professor, at St. Leo College. Sister Dorothy worked for the university for a remarkable 50 years, and

was honored for that special milestone in August 2015. She began working as a cataloger and reference librarian at the college in 1965, after serving as an educator at a number of parochial schools in Florida. She had an MLS from Dominican University, a master's in church administration from Catholic University of America, and a doctorate in library studies from Florida State University.

# Kathy Marquis



The dynamic Kathy Marquis has enjoyed a long career in archives working at a variety of institutions including the Bentley Historical Library, the Schlesinger Library on the History of Women in America at Radcliffe College, MIT, Minnesota Historical Society, and, most recently, the Albany County Public Library in Laramie,

Wyoming. Over the years she been a stealth force in SAA, Midwest Archives Conference, New England Archivists, and the Public Library Association. In August, Marquis was named a Fellow of SAA and shared these words of wisdom.

## SAA: What drew you to the archives profession?

**KM:** In 1975, my women's history professor at the University of Michigan brought us to the Bentley Historical Library for an introduction—the same kind of intro that I later taught myself as reference archivist there. Mary Jo Pugh encouraged me to come back to do research for a paper and when a page job opened up, I knew it was fate! Mary Jo was one of the first official Reference

Archivists in our profession, and I learned so much from her in the two years I was there. I loved the collections and especially working with the researchers. I would say I was as drawn to reference as I was to the profession as a whole. I loved helping to de-mystify access to the letters and diaries and boxes of records. OK, I spent a lot of time doing retrieving and photocopying, too. . . . By the end of the two years, I was ready to move to Boston where I got jobs in a diverse range of archives, as well as my MLIS from Simmons College.

**SAA: Humor and whimsy have figured into your professional activities: “Raiders of the Lost Archives” skits, the archival haiku contest, and the 2009 SAA conference session “Archives After Hours (The Light, Literary, and Lascivious Side of Archives).” Talk about your experiences with these projects.**

**KM:** If I can get away with it, humor is my first level of communication with anyone—so why not about archives, too? I think it's so important not to take ourselves too seriously. Even at the annual meeting, no one can think about electronic records or MPLP all day! It's great to share a laugh over silly stuff, or our shared frustrations, and then get back to solving problems.

## SAA: What's the one thing you wish everyone knew about archives?

**KM:** How engaging they are! Whether someone needs the answer to a vital question like proof of their mom's naturalization or a great topic for a school paper, chances are they will never have realized

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## President's Message

continued from page 2

on the horizon. I call attention to them in particular for another reason, and that is because they are exemplars of something that gives me great faith in SAA as an association whose abiding purpose is to provide excellent service to its members. In each case, the Council studied and then made recommendations for changes that we felt were necessary for the sustainability and effective functioning of the organization. We presented those recommendations to the members and then listened to member criticisms. We then took the most convincing critiques to heart and made plans to revise our recommendations to accommodate those suggestions.

I do believe that SAA operates in this fashion almost all the time. It is an association that seeks to serve its members as its highest goal. It listens to its members—individually and through its many component groups—and incorporates member suggestions into its plans. There are strong processes for bringing members' ideas forward, and there is an equally strong will to do so. This is an important and enduring characteristic of SAA that has always made it an organization that I am proud to belong to and to serve. ■

## The Archival Advantage

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which archivists are taking central roles in management of digital library materials. Research data management is a key area in which this is happening.

Whether or not you have already dived into the archival born-digital pond, make yourself a player beyond the boundaries of your official responsibilities. Advocate for the digital library applicability of your impressive archival skill set. ■

### Notes

<sup>1</sup> Both terms are too simplistic to be fully accurate, but they convey a clear meaning to nonarchivist colleagues.

<sup>2</sup> Archivists, of course, have expertise in areas that are absent from this list as well, such as records management and other types of life-cycle management.

## Pooling Resources to Create a Useful Staff Library

continued from page 6

to teach and supervise them, the situation had reversed itself. There now are projects waiting and staff members eager to have volunteers.

To accomplish her internship, Dubovik went to work using online tools available through OCLC.org, WorldCat, the Utah State Library, Internet Archive Digital Library, and the Library of Congress. The first task was to assign Dewey Decimal equivalents for LC or ISBN numbers. She soon had inventoried and cataloged the several hundred bound volumes, pamphlets, magazines, and reference works. She created an Excel spreadsheet with tabs for each of the Dewey categories. It was searchable by author, subject, or Dewey category. Additional columns for "location" and "format" provided useful information.

A staff member could enter books located in his or her own work area or interesting articles from any online source and make them available to other staff members. One staff member offered the books purchased for his master's degree in digital asset management to be part of the resource. The format column was a place for links to electronic or eBook versions if they were available. The concentrated power of our collected information and resources in one place could have a potent and unifying effect for the Archives staff.

## Providing Access

I called a gathering of staff members—several have library degrees—to brainstorm a way to provide access and to track the usage of our collection. This was the core of a committee that had insured the success of interns and volunteers. It would be essential that staff members shared the ownership of the library and could add to as well as use the resource.

Dubovik had researched free and low-cost tools for libraries to use. As we listed these, Gina Strack came to the group a little late from a doctor's appointment. As she tuned in to the subject of our discussion,

she brightened. "We have one already!" she exclaimed. "It is *LibraryThing*. If I can remember the password or retrieve it, we can begin using it immediately." A lifetime subscription had been purchased for the Archives and Strack had used it briefly then set it aside for other, more urgent tasks.

With the Excel spreadsheet complete, the current holdings listed, cataloged, and linked to digital equivalents, it could be transferred to *LibraryThing*. Books and articles can be checked out and tracked so that holdings are not lost when they are being used. A staff member needing information on a certain subject can query the Archives' own *LibraryThing* and get a list of articles and books available on the subject. If a staff member is designing training or a presentation, prior presentations and training sessions are available to them as patterns. The ability to share interesting articles gives staff members the opportunity to contribute to the collection.

### All in the Family

A breakthrough with staff members came when Gina Strack recruited her father, Don Strack, a railroad enthusiast, to process a specialized series of Utah Department of Transportation railroad maps. His interest and enthusiasm were convincing evidence of how much more could be accomplished with volunteer help. An avid railroad historian, he has a website dedicated to his research: <http://utahrails.net>.

## A Useful Staff Library

The Archives library is up and running. Books, pamphlets, and binders of information are cataloged and separated into Dewey subject groups. Staff members and volunteers are able to access professional materials on information and records management, archival standards, digital formatting, software instruction manuals, and material to prepare for professional certifications. Our collection includes books on Utah history and binders of information on topics related to the mission of the Archives. Periodicals to which staff members subscribe are accessible to all. ■

## Director's Cut continued from page 5

the course of seventeen years (1947–1964), numbering among them some of the most famous in the history of Italian cinema, followed by a retreat from the set which continued practically until his death.”<sup>3</sup>

De Santis died in Rome in May 1997, and the country declared a national day of mourning.



Marcello Mastroianni and Marina Vlady in a film still from *Giorni d'Amore (Days of Love, 1954)*. Courtesy Special Collections and Archives, ZSR Library, Wake Forest University.

## The De Santis Papers

The De Santis Papers are housed in the Department of Special Collections and Archives and a finding aid, which includes an inventory of the director's film stills, screenplays, manuscripts, and research, is available online at <https://wakespace.lib.wfu.edu/handle/10339/27840>. Photographs from the collection highlighting actors, production, and sets are digitized and online as part of the Giuseppe De Santis Film Stills Collection (<https://wakespace.lib.wfu.edu/handle/10339/16244>).

For the ZSR Library, the De Santis Papers were unexpected but cherished; they illuminate the life and work of this one-of-a-kind filmmaker and the turbulent time in which he lived. ■

## Notes

<sup>1</sup> Vitti, Antonio, *Giuseppe De Santis and Postwar Italian Cinema* (Toronto: University of Toronto Press, 1996): x–xi.

<sup>2</sup> *Ibid.*, 14.

<sup>3</sup> Grossi, Marco, ed., *Giuseppe De Santis: The Transfiguration of Reality* (Rome: Associazione Giuseppe De Santis and Fondazione Centro Sperimentale di Cinematografia, 2007): 19.

## Interrupting the Narrative of Silence

continued from page 3

For Wright, building trust with SAGE community members was key in assuring them that their stories matter.

When the project officially began, members of SAGE were hesitant to make their stories part of the public record and available for research by anyone. One participant agreed to be interviewed but then declined, stating that his story was too painful to share. Wright stressed to interviewees that by contributing to the project, they were not only contributing to history, they were writing the narrative *themselves*. In the end, trust is what brought many of the participants to the table.

## Celebrating the Stories

To commemorate *Legend in My Living Room*, Schomburg held a reception for the participants that was open to the general public. Contributors used listening stations to hear their recordings for the first time and received instant feedback from others who listened to their interviews. They were pleased to see how their stories were captured, processed, and made available to the public in a fast and positive way, which Fullwood and Wright felt was the crowning success of the project. These women and men felt celebrated by their community and were excited that their personal lives could provide inspiration for others. The interviews are now available for research at the Schomburg Center for Research in Black Culture. ■



George, one of the participants in the project. Courtesy Schomburg Center for Research in Black Culture.

## Someone You Should Know

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how archival collections are like windows into peoples' lives. I've seen people sit down with a collection and not realize it's closing time until we tell them. When I've taught intro sessions I focus first on making personal connections to the materials, then focus on details like how to find and use collections once I know they're motivated to find out more.

## SAA: You worked in archives and in libraries. Are roles converging?

**KM:** I think they always have. Libraries led the way in standardizing approaches to description and we followed. Now archivists are leading the way in aggregate descriptive practices. In my field of archival reference, the overlap has always been marked. Listening, consulting, educating and reaching out to new users—the similarities in approaches have always been greater than the differences. When I took my most recent public library job, I was pleased to discover that my hunch about all this overlap was indeed true.

## SAA: Your husband is Mark Greene and you are both accomplished authors. Are you part of each other's "editorial cabinet"?

**KM:** I love the idea of an editorial cabinet! Mark is much better than I am at getting his writing out for colleagues to review before he submits it. But I value his opinion very much, not only because he's been a journal editor, but because we have similar outlooks on the value of access—and accessibility—of both archives and in how we write. And I love telling him, "Too many footnotes!" ■



## FROM THE EXECUTIVE DIRECTOR

Nancy P. Beaumont

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# Digging Deeper

On November 8, the SAA Council and five staff members devoted six hours to participating in a workshop on cultural competency presented by Council member Helen Wong Smith. Enhancing archivists' cultural competency is a focus of Goal 1.3. in SAA's Strategic Plan: "Provide leadership in ensuring the completeness, diversity, and accessibility of the historical record."

The purpose of the workshop was to test and expand our understanding of cultural competency. The hoped-for result was that we'd be in a better position to think about the association's role in enhancing the diversity of the historical record. What is within SAA's capability and capacity? As is most often the case, we concluded that SAA's best chance of effecting change is to engage its greatest resource—its members—in the effort.

Council members agreed to dig deeper into their discussion of diversity and inclusiveness at their May 2016 meeting, to broaden the conversation by engaging members in it, and to support broadly accessible training on cultural competency. A Council working group (Amy Cooper Cary, Bergis Jules, Nancy McGovern, Helen Wong Smith, and I) has been assigned to dog the issue of cultural competency awareness, training, and programming, ensuring that members are invited to join in the conversation.

"Diversity" is a value that is embedded in SAA's mission statement ("SAA promotes the value and diversity of archives and archivists") and throughout its Strategic Plan. It's a "mega issue" on which we've been working for a while. Two important advances have occurred in recent years:

The **Mosaic Scholarship** was established by the Council in August 2008 to advance SAA's Diversity Priority: To provide financial and mentoring support to minority students pursuing graduate education in

archival science, encourage students to pursue a career as an archivist, and promote diversification of the American archives profession. The award is given to applicants who manifest a commitment both to the archives profession and to advancing diversity concerns within it.

Twelve individuals have been awarded Mosaic Scholarships since 2009. In the early years the scholarship was funded out of SAA operations. With the transition to the SAA Foundation in 2011, funding has relied on donations. *As of today, the Mosaic Scholarship Fund has a zero balance. The Foundation's 2015–2016 Annual Appeal will focus on replenishing and rebuilding the Fund. I hope that you'll respond to the Appeal as you can. . . .*

The three-year **Association of Research Libraries/SAA Mosaic Program** was established in August 2013 with a generous grant from the Institute of Museum and Library Services. Its purpose is to promote diversification of the archives and special collections professional workforce by providing financial support, practical work experience, mentoring, career placement assistance, and leadership development to emerging professionals from traditionally underrepresented racial and ethnic minority groups. (Read more on page 18.) When the grant expires in 2016, we will have provided a wonderfully rich experience to sixteen program fellows whom we hope will remain in the profession throughout their careers.

On October 1, Mark Puente and Sarah McGee of ARL's Diversity and Leadership Programs staff and I submitted a preliminary proposal to IMLS for the next iteration of the program that would give us three more years to expand the program and the fellows cohort. We'll learn in late November if we're invited to submit a full proposal in January. Fingers crossed!

Even if we're successful this time around, we're well aware that the program cannot be

sustained indefinitely with IMLS funding. SAA's Diversity Committee, the Council, and the Foundation Board have been discussing sustainability and are open to any and all ideas about how to proceed beyond Mosaic II. Please share yours! ■

## Ballot Set for 2016 Election

The following candidates are slated for SAA's 2016 ballot. Information about each candidate will be posted to the SAA website in January.

### Vice President/President-Elect

- Lori Lindberg
- Tanya Zanish-Belcher

### Council (Three-year term)

- Stephanie Bayless
- Robin Chandler
- Courtney Chartier
- Tamar Evangelestia-Dougherty
- Erin Lawrimore
- Bertram Lyons

### Council Vacancy (One-year term)

- Geoffrey Huth
- Michelle Light

### Nominating Committee

- Melissa Gonzales
- Harrison Inefuku
- Claire Galloway Jenkins
- Jamie Martin
- T-Kay Sangwand
- Holly Smith

Any eligible member of SAA may also be placed on the ballot by submitting a petition signed by fifty individual members; petitions must be received in the SAA office by February 10, 2016.

The online ballot will be administered by VoteNet Solutions in March.





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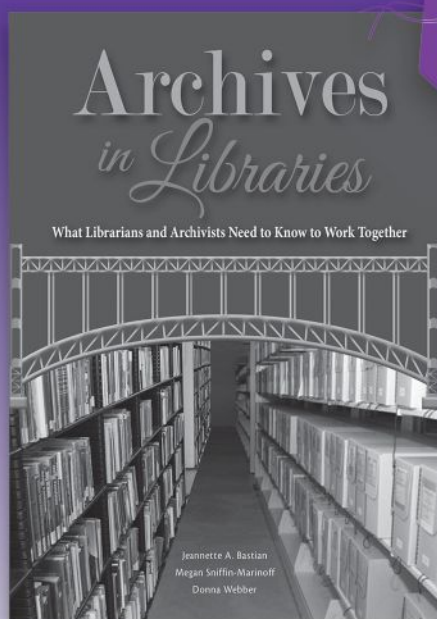
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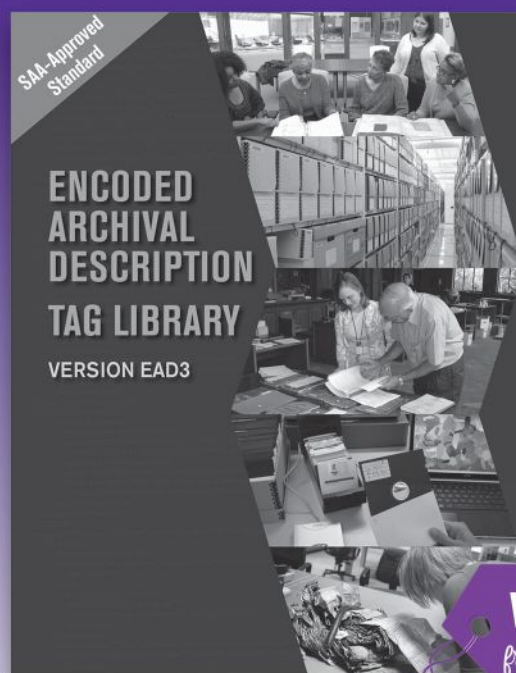


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